

MCC ESM 2-33

FRANZ LISZT
 ORIGINAL WORKS
 AND TRANSCRIPTIONS
 FOR THE PIANO
 EDITED AND FINGERED BY
 RAFAEL JOSEFFY

Edvard K. House

Ballade No. 2, in B minor

Busslied (Penitential Song). (Beethoven)

- Cantique d'amour (Harmonies poétiques et religieuses, Livr. 7, No. 10)

Chant Polonais No. 5 (Chopin, Op. 74)

2 Concert Études:

1. Waldesrauschen (Forest Murmurs)
2. Gnomenreigen (Dance of the Gnomes)

*House
 Cantique
 7*

Feuilles d'Album

2^e Marche Hongroise

Mazurka brillante in A

Mignon's Lied (Mignon's Song). (From Liszt's "Buch der Lieder")

Polonaise No. 1 in C minor

Polonaise No. 2 in E

Prelude after "Weinen, Klagen, Sorgen, Zagen" (Bach)

Sonata in B minor (Schirmer's Library, Vol. 861)

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Harmonies poétiques et religieuses

Liv. 7, N° 10

Cantique d'Amour

Edited and revised by
Rafael Joseffy

Franz Liszt

una corda

mf cantando 1 3 5

tutte corde

p quasi Arpa 3 1 2

poco a poco cre - scen

do

rinf.

Handwritten: 125, 2 5

poco rall.

La. * La. * La. 5 2

sempre legato

La. * La. La. * La.

poco a poco cre - scen - do

La. La. La. La.

rinf. poco rall. dim.

La. * La. * La.

dolce ten.

La. La. La. *

*) or

UPB

*) 1 *ten.* *rit.* *una corda dolcissimo*

La. *La.* *La.* *

La. *La.* *La.* *

poco a poco agit.
tutte corde p

La. *La.* *La.* *

crescendo molto *rit.*

La. *) or

Poco più di moto

Handwritten annotations: 8, 5, 3, 3, 1, 2, 5, 4

dolce

Red. 3 3 3

Red. 3 3 2 5 3

8 5 3 3

1 2 5 4

Handwritten annotations: 8, 4 2 1, 5

Red. 1 3 4

Red. 3 3 3

Red. 3 3 3

Red. 3 3 3

Handwritten annotations: 8, 8

Red. 3 3 3

Red. 3 3 3

Red. 3 3 3

Red. 3 3 3

cre - - -

Handwritten annotations: 8, 4, 3

Red. 3 3 3

Red. 3 3 3

Red. 3 3 3

Red. 3 3 3

scen - - - do più cre scen -

Red. 3 3 3

8

do

marcato

rinforzando assai

La.

This system contains the first two measures of the piece. The upper staff features a melodic line with a dotted line above it, and the lower staff provides harmonic accompaniment. The word 'do' is written below the first measure. The tempo/mood marking 'marcato' is placed above the second measure, and 'rinforzando assai' is placed above the third measure. A 'La.' marking is present below the second measure.

8

poco rit.

espressivo assai il canto

La. vibrato

La.

This system contains measures 3 and 4. The tempo marking 'poco rit.' is placed above the third measure. The instruction 'espressivo assai il canto' is placed above the fourth measure. A 'La. vibrato' marking is placed below the fourth measure. A 'La.' marking is placed below the third measure.

8

La.

La.

La.

This system contains measures 5, 6, and 7. It features complex piano accompaniment with many chords and some melodic lines in the bass staff. A 'La.' marking is placed below the fifth measure.

8

La.

La.

La.

This system contains measures 8, 9, and 10. It continues the complex piano accompaniment. 'La.' markings are placed below the eighth, ninth, and tenth measures.

Handwritten annotations: 5, 4, 3, 2, 1, 8, 4, 2, 3, 5, 8, 5, 8. Performance markings: *rit.*, *rinforzando molto*. The system consists of two staves (treble and bass clef) with complex chordal textures and melodic lines.

Handwritten annotations: 5, 2, 1, 8, 2, 3, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Performance markings: *accentato*, *rit.*, *rit.*. The system continues with similar complex textures and includes dynamic markings.

Handwritten annotations: 5, 4, 2, 8, 8, 8, 8. Performance markings: *f*, *rit.*, *rit.*, *rinf.*. The system features a forte dynamic marking and a *rinforzando* marking.

Handwritten annotations: 5, 4, 8, 8, 8, 8. Performance markings: *rit.*, *rit.*, *rit.*, *rit.*. The system concludes with repeated *rit.* markings and a final chord.

scen - do

Rea. Rea. Rea.

This system contains the first two measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes. The lyrics 'scen - do' are written below the notes.

rinforzando molto

Rea. * Rea. Rea. *

This system contains measures 3 and 4. The right hand continues with eighth-note patterns. The left hand has a more active accompaniment. The instruction 'rinforzando molto' is written below the first measure. The system ends with asterisks on both staves.

ff appassionato

ff

Rea.

This system contains measures 5 and 6. The right hand features a complex, rapid eighth-note passage with many slurs and fingering numbers (4, 5, 4, 4, 4, 3, 5, 4, 4, 5, 4, 4, 4, 4, 5, 4). The left hand has a simpler accompaniment. The instruction 'ff appassionato' is written below the first measure, and 'ff' appears later in the system.

marcatiss.

ten.

sf

ten. 5

Rea. Rea.

This system contains measures 7 and 8. The right hand has a melodic line with slurs and a 'ten.' (tenuto) marking. The left hand has a bass line with a 'ten. 5' marking. The instruction 'marcatiss.' is written below the first measure, and 'sf' appears later. The system ends with asterisks on both staves.

This page of musical notation consists of four systems, each with a treble and bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The notation includes various musical elements:

- System 1:** Features a melodic line in the treble staff with a long slur and a fermata over the final note. The bass staff has a complex accompaniment with a *sf* dynamic. Fingerings like 1, 2, 4 and 5, 3, 1, 3 are indicated. A *ten.* marking is present above the treble staff.
- System 2:** Continues the melodic and accompanimental lines. A *ten.* marking is placed above the treble staff, and another *ten.* is placed below the bass staff. A *sf* dynamic is also present.
- System 3:** Shows further development of the themes. Fingerings such as 4, 2, 5, 1, 4 and 2, 1, 4 are shown. A *ten.* marking is above the treble staff, and another is below the bass staff.
- System 4:** The final system on the page, ending with a double bar line. It includes a *ten.* marking above the treble staff and another below the bass staff. Fingerings like 2, 3, 1 and 2, 1, 3 are indicated.

Throughout the piece, there are numerous accents (*>*), slurs, and fermatas. The *ten.* (tension) marking is used to indicate moments of increased intensity or specific performance techniques. The *sf* (sforzando) dynamic is used for emphasis in the accompaniment. The page concludes with an asterisk (*) in the bottom right corner.

Handwritten fingering: 3 4, 5 4 3 2, 4 3 2 1, 3 3, 5 4 5

poco accelerando

Reo. Reo.

Handwritten fingering: 5 3 2 1, 4 3 2 1, 4 3 2 1, 2 3 5 5, 4 1 1 4, 5 3 3 2, 5 2, 2

dim. *dim.*

Reo. Reo. Reo. Reo. Reo.

Handwritten fingering: 2, 5 4 3, 5, 2, 8

cresc. *stringendo*

Reo. Reo. Reo.

Handwritten fingering: 8

rinf. *ff*

Reo. Reo. Reo.

*

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Sonata

HÄNDEL, G. F.

Suite, G major (Transcribed by Arthur Whiting)

HUSS, HENRY HOLDEN

Concerto, B (2nd Piano part in Score)

MACFADYEN, ALEXANDER

Sonata, Op. 21

MOUSSORGSKY, MODESTE

Pictures at an Exposition (Revised and Edited by Harold Bauer)

OLDBERG, ARNE

Concerto, Gm. (2nd Piano part in Score)

POWELL, JOHN

Rhapsodie Nègre (2nd Piano part in Score) (In preparation)

Sonata Noble, Op. 21

SORO, ENRIQUE

Sonata

STRAUSS

Wiener Blut Waltz (Arranged by Hughes)

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Concerto, E \flat (2nd Piano part in Score)

♦ ♦ ♦

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